

the arts and entertainment SUPPLEMENT

Compromising Canadian culture

by J. Peter Nixon

Two weeks ago, the Canadian Radio-Television and Telecommunications Commission (CRTC) announced that pay-television operators would be able to cut their Canadian programming content from fifty to thirty percent during their prime time hours. Canadian content requirements during non-prime time hours have been reduced to twenty per cent.

This decision has far reaching implications for both Canadian broadcasting and Canadian culture in general. *The Daily* spoke to Gertrude Robinson, Director of the Graduate Program in Communications here at McGill, to get her views on the matter.

Daily: What was your general reaction to the decision?

Robinson: It doesn't surprise me because this is something that has

been in the wind for quite a while. There has been a long term push on behalf of the Canadian broadcast industry to get the government to reduce the Canadian content ruling. The reasons given are that there are other ways of boosting Canadian content, that it is simply too expensive for private broadcasters to produce a lot of Canadian content.

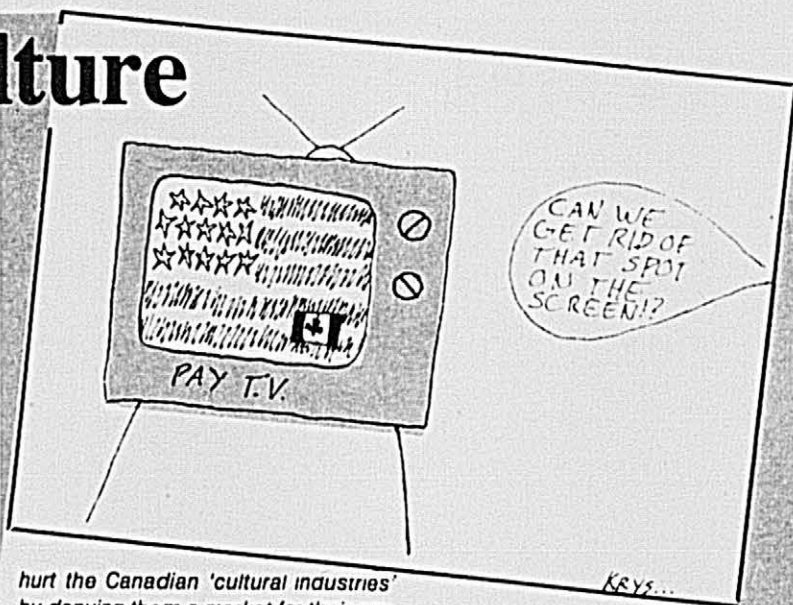
Over the years this has been studied, and it has been demonstrated that private broadcasting has had double the returns on its income that any industry has ever had. So that this argument that there is not enough money has been disproved, I would say now for at least two decades.

Audley, who did a study in the early eighties, demonstrates overwhelmingly that if you put money into the production of Canadian programming, as,

for example, the government has done in the film industry through the Film Development Fund, Canadians are as able as anyone else to produce quality programming. So this is an argument that has no basis in fact.

The fact is that Canadian private broadcasters and Canadian private filmmakers are not willing to put the money into the production of Canadian content and the CRTC has never, unfortunately, made rules that would have been an exchange agreement by which, in return for very high profits in this industry, a portion of these profits would have to be ploughed back into the production of Canadian content. Only the CBC has been required to do that.

Daily: So this decision could actually



hurt the Canadian 'cultural industries' by denying them a market for their products because they are not considered as desirable?

Robinson: Exactly. In effect what we're doing is that we are going to, in an even greater manner, use our very superior technology, which is on the same level as the distribution technology found in the United States, to distribute foreign produced messages and make it impossible for our 'home grown talent' to produce messages here.

Let me give you another example of why the argument that there is not enough Canadian programming is such a bad argument. Content rulings were introduced into the radio industry in the early seventies. We had no record industry in Canada at that time. Since the mid seventies we have developed a thriving record industry here in Montréal. (We have seen) the establishment of studios that are doing very high tech recording and the development of a small but qualitatively good recording industry. All of this would never have come about without the imposition of Canadian Content requirements in radio.

Daily: It seems that the arguments one hears for the deregulation of 'cultural industries' are very similar to the arguments currently floating around in favour of 'free trade.' It seems likely that we'll be opening the gates for an influx of American culture.

Robinson: In that realm we've seen, through long history — fifty years worth — that if we do that, as we did, for instance, for the US film industry of the twenties, the Hollywood film industry, we will not have any culture left in the very near future.

Daily: How do you think the cultural industries in Canada are developing, taking into account the protectionary legislation that still exists?

Robinson: An argument has been made that we need to efficiently organize, much more than we have, the groups of people in Canada that produce culture and that it is extremely shortsighted to put all the emphasis on one institution, namely the CBC in broadcasting. Even the CBC has not been supported enough; we could do this by giving the CBC another network, one that would carry nothing but Canadian produced cultural programming. This is, of course, something that the government, the CRTC, did not approve of.

In other words, there are a number of different ways and there have been a number of briefs to the government

suggesting that electronic communications be divided into vertically oriented programming schemes. One would have twelve vertically programmed channels, one fully news, one fully sports, one fully Canadian produced cultural content, three English, three French, and so on. You could in fact reorganize the electronic broadcasting scene to include cable and pay TV in ways that would protect the capability of both to have outlets for Canadian produced material, as well as maintaining and sustaining the Canadian artists and getting rid of content requirements. The need for content requirements, as far as time goes, would be eliminated by the vertical programming format that I described.

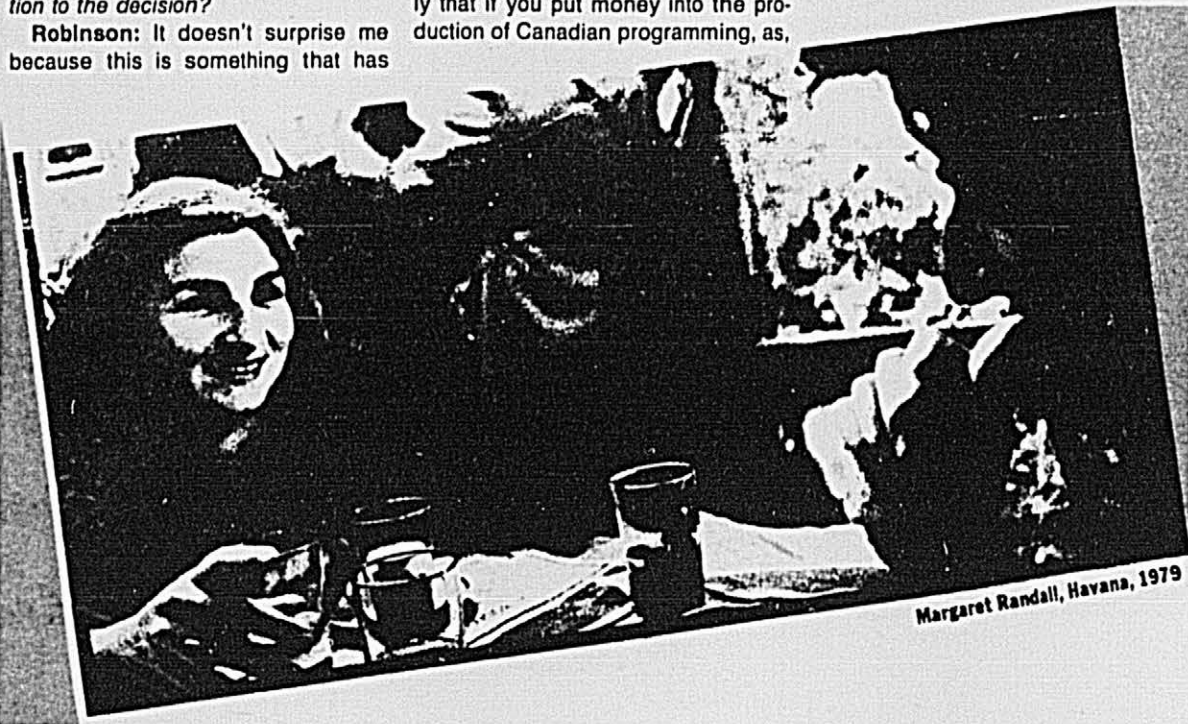
Daily: You said earlier that it seemed that Canadians wanted US cable channels, and wanted to see American films, and so on. If you are trying to create a desire to produce and sustain a sense of Canadian cultural identity, how are you going to overcome this?

Robinson: This is a question that was addressed ten to fifteen years ago by Robert Babe in his study and again by Audley's recent study in 1983. These studies showed that it was in fact not true that Canadians did not want Canadian Content. There are two types of evidence available.

The first type of evidence is the fact that once you have introduced four options, namely four American options, there is no longer any reduction in the number of people listening to or watching Canadian programming. After four, if you introduce a fifth US channel, you will essentially have no audience for that channel. That means there is always a certain percentage of that audience, it may be around twenty-three per cent, that will be watching Canadian programming.

The second bit of evidence is the fact that Canadians choose very carefully by type of programming whether they want to watch foreign

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Author caught in ideological purge

by Nairne Holtz

On August 28, Judge Martin Spiegel of the Immigration and Naturalization Service (INS) ruled that writer Margaret Randall be subject to deportation from the United States on December 1, 1986 because her writings "advocate the doctrines of world communism."

"An example he gives of my 'communism' is my criticism of U.S. intervention in Vietnam," Randall told *The Daily*.

The case prosecutors, Guadelupe Gouzalet and Penny Smith filed a memorandum which said that Randall with "red pen in hand...once wrote of Fidel Castro, 'Half a million people had tears in their eyes as they shouted their support of this man who is without doubt the most humane leader of our time.' Gosh. (sic) Castro, who in 1986 is swarming Nicaragua, instructing the Sandinistas in the torture of political

prisoners. Castro, who...dispersed thousands of human beings to this country who have suffered and told of the horrors that are the instruments of his governance. Yes, Randall has perpetuated the myth and the lie."

Randall has written or edited more than 40 books, including *Cuban Women Now*, *Sandino's Daughters* and *Spirit of the People* which contains interviews with Vietnamese women.

Randall returned to the U.S. in 1984 after a 23 year absence in Latin America. She applied for permanent residency — she had given up her U.S. citizenship in 1966 — but was refused after the INS examined her books to see if, on the basis of her political beliefs she was excludable under Section 212(a)(28) of the Immigration and Nationality Act.

Prominent writers across the U.S. are supporting Randall "tremendously," she said.

"Kurt Vonnegut spoke to a Congressional Committee about my case and members of PEN America have sent letters to congress," she added.

The Center for Constitutional Rights is supporting Randall by filing a lawsuit in Washington, D.C. against INS officials to challenge the ideological exclusion clause. The PEN American Center and twenty odd writers including Norman Mailer, Arthur Miller, Alice Walker and Grace Paley have joined the suit as plaintiffs.

Randall's application for residence is usually a simple procedure.

"My two children are American citizens and so is my husband. Normally you apply for residence and three years later you get it — it's almost always automatic," she said.

Randall's case is not unique. Latin American writers Gabriel Garcia Marquez, Carlos Fuentes and Julio Cortazar have been kept out of the U.S. through the exclusion clause.

Randall plans to appeal the decision, so she will not have to leave the country yet. Meanwhile, she will continue to teach at the University of New Mexico and she "writes all the time."

"New Star Books — a Vancouver based publishing house — published a book of mine last week," she said. It is called, 'Albuquerque, Coming Back to the U.S.A.'



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Untitled by Shari Neudorf

DAILY PHOTO — JOSE ORTEGA

Redefining women's work

by Thia Fuller

Women's Work is a multimedia exhibition sponsored by the Permanent Review Committee on the Status of Women in the Concordia Fine Arts Faculty. It includes a whole variety of works related directly or indirectly to the theme — works by women and/or about women's work. Out of over 70 submissions, jurors Nell Tenhaaf and Christine York selected 29 artists to be represented. To put together a show that addresses the topic from as many angles as possible, they included works by both staff and students of Concordia, as well as some by non-practicing artists.

"We made the effort not to take that theme in too restricted a way" says Tenhaaf. The resulting artwork ranges from professional to experimental, but all pieces were chosen for their effectiveness in raising certain questions about *Women's Work*. This doesn't mean the show is a political or even a particularly feminist exhibition, though some pieces do contain powerful

feminist messages, including a piece by Terri Robertson taken from a photograph of a porn queen.

Instead, *Women's Work* is designed to raise questions about the woman as artist and as the subject of art. These questions include whether or not a woman can get around familiar female stereotypes in her own art, and whether the fact that a piece is done by a woman makes a difference in its subject matter or interpretation. The exhibit also highlights different portrayals of women and female sexuality in art.

The range of responses is impressive: from pieces that make use of traditional female craftwork, to paintings and photography (which do or do not address women as a subject), to a video/sculptural/photographic essay on women's purses and personalities.

One impressive piece was Paul Perchal's 'Research On Feminine Posturing,' which examines photographic representations of women through four very different portraits of women. A pamphlet given out at the exhibition contains the artists' personal perceptions of their art and its relation to the

theme. This is an integral part of the show, since so much of the message of *Women's Work* lies in the intentions behind the pieces exhibited.

Kathleen Perry is credited for most of the footwork for the show, the largest public event sponsored so far by the Committee on the Status of Women. The committee was formed in 1983 to monitor such issues as hiring, course content, and treatment of women, mostly at Concordia but also on women in general.

Twice yearly they sponsor events such as *Women's Work* to raise awareness about the existence of the committee and its activities. They also provide support for measures intended to improve the status of women at Concordia, such as new course suggestions and changes in course content.

Women's Work is being shown from Sept. 15-26 at the VAV Gallery on the ground floor of Concordia's Fine Arts building, 1395 Dorchester Boulevard West, from 10h00 to 22h00. Films and performance pieces included in the exhibition will be shown at the same location on Friday Sept. 19 at 22h00.

Inside the Masonic Temple

by Stroh Purdy

Bolted above a pair of enormous doors on Sherbrooke Street,

Flying down towards you with paintbrush and palette as sword and shield,
Exploding out of fire, lightning and rain,

Comes the angel of Zérozoïsm
To invite you to an exhibition of
"55 works, fireworks and objects
which are an expression of Zérozoïst art and various facet of zérozoïsm."

Zéro Zoo, a native Montréal artist, philosopher, and whatever else he can think of is holding an exhibition of zérozoïst art, music, fashion, and culture. It is in the Masonic Temple on Sherbrooke and St. Marc, the front doors of which have not been opened since 1920.

The art on display is extremely diverse, devised to reflect as many aspects of zérozoïst philosophy as possible in a limited environment. At first impression, the art and humour seems mediocre, tongue-in-cheek and maybe even pompous. But as an untrained ear can't initially appreciate — say the music of Charles Ives, the beaux-arts trained art critic would probably chuckle heartily at this silly upstart.

This of course is one of the aspects of zérozoïsm and the art that comes out of it: freedom of expression, not confining oneself, while still trying to produce what would be called intelligently executed art.

According to Zoo, Zérozoïsm "expresses life, or at least Zérozoïst life." It is "complex yet simple, definite yet indefinite, but yet is not just anything, and very individual, or it is, 'un état d'espoir': a mood, an all encompassing mood," defined only by the person expressing it and the moment it is expressed.

If the last paragraph is confusing, it should be. No university professor would ever allow such meaningless drivel to pass as a true philosophy, at least within accepted criterion.

This is where Zérozoïsm comes into perspective. It is a philosophy without criterion, without rules, for rules are not innate, but imposed. Zérozoïsm attempts to express life purely: not through a long succession of limiting logical assertions on empirical evidence, but simply (and with much more complexity) through the language of the human condition, primarily emotions and moods. He allows himself anything in his art, for if

he were to not do a specific thing, part of the complete expression of himself would be lost.

This philosophy could easily and maybe should be labelled pointless, for it does not bring anyone closer to 'the ultimate answer.' It does, however, give the feeling that life should not be given boundaries or expressed in any one way, but in all ways.

Zérozoïsm attempts to express the individual's experience as completely as possible, so as to leave nothing hidden, lost or deemed unimportant. Nothing should be missed, especially Zéro Zoo himself. The artwork needs his explanation. Talk with him, argue with him, yell, scream, rant and rave at him, but listen to what he has to say. He is by far the most complete and interesting piece of zérozoïst artwork there.

If a bad artist, he is at least an extremely open person. If obnoxious to talk with, his art is at least diverse, interesting, and not akin to any other.

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McGill underdevelops CDAS

by Mike Gordon and Vipul Desai

centres like CDAS should not interfere with the stability of "mainline" departments such as English and Engineering.

One of McGill's oldest and most reputable research centres, the Centre for Developing Areas (CDAS), is in imminent danger of losing its prominence due to budget cuts by the university.

For more than 20 years, CDAS has been actively engaged in researching and collecting resource material on the Third World. Now, due to a lack of funding, the centre is under its second cyclical review by the administration in three years.

According to several faculty and graduate members at the centre, the administration is damaging the centre's chances of attracting outside funding by reducing present operating costs.

"Some groups at the centre have at some level already stopped," said Dr. Richard Salisbury, newly appointed Dean of Arts and interim director of CDAS, at a meeting of concerned faculty members and graduate fellows last Friday.

"The critical thing is that with no budget, it is very difficult to have a director," he added. At present, the centre is working with a budget of \$88,000, according to Geography professor, Warwick Armstrong, who resigned as CDAS director last May.

Armstrong said the university has allocated only "carry-on" funding for this year. The minimal budget, said Armstrong, has resulted in lost positions, most notably Alice Gutkind's departure from CDAS's documentation centre.

"The budget has been cut away entirely, leaving only the salary of the (publication) editor, and some money for a part-time assistant and secretary."

Armstrong also said some of the centre's operations, including those of the publications unit, rely entirely on "soft funding" from outside organisations like the Canadian International Development Agency (CIDA).

He cited CIDA's Public Participation Program as an example of the centre's having "consistently pulled together outside funds for its information and publications programs."

"There is no dependency on the university for that CIDA program except for space," said Armstrong.

The centre has one more year on a \$100,000 CIDA grant, according to Salisbury. And, though the staff is attempting to "decentralize organization to take pressure off the director's duties," he said, "if we don't have a solution by January, then we're really in a mess."

Shortly after Armstrong's resignation as director last year, the university's Budget Planning Group (BPG), chaired by V.P. (Research) and Dean of Graduate Studies, Gordon MacLachlan, rendered a temporary financial decision pending further reviews by an ad-hoc committee.

"The review budgets of every academic unit had to be prepared because the deadline for the Quebec budget was June 1st," said MacLachlan.

"We couldn't make a final financial decision on the centre until the committee set up to make recommendations had met."

"We gave (CDAS) a minimal budget to hold the fort. But really, it's up in the air at the moment," he said.

MacLachlan said the budget cuts with CDAS should "make it more urgent to everyone, that the University is broke." He stressed that funding for

"One thing we can't do is upset the applecart of mainline departments," added MacLachlan.

With a university deficit of \$10 million, according to MacLachlan, CDAS is going to have to become more self-sufficient in its operational funding.

"If its going to be like other centres, CDAS will have to become more entrepreneurial and business-like."

"It's really in direct in competition with other departments for limited funds. This puts pressure on the budget," he added.

Armstrong acknowledges budget constraints on the administration, but sees "self-sufficiency" as a means of transferring the financial burden to the individual research groups involved.

"I think financial pressure on the university is so great that independent financial management has become a touchstone for success — throughout Quebec," he said.

Armstrong also stressed that CDAS is presently negotiating additional grants from CIDA for projects such as his 'Food Systems Project' in the Philippines. As well, he said that a five-year grant being negotiated with CIDA "looks pretty good."

"I want to break the impression that we are dead in the water regarding money from outside."

CDAS is also building up its inter-departmental ties, said Armstrong, pointing out the centre's connections with Medicine, International McGill, and the department of Endocrinology.

The centre is under review today and Friday by the 'Ad-hoc Review Committee of CDAS.' The committee, composed of three McGill faculty members and a prominent economist from the University of Toronto, will investigate and discuss the economic viability and needs of the centre.

Recommendations from the first review in 1983 concluded: "The publications program is not felt to be highly productive in recent years in relation to the resources allocated."

The report also stated a "clear recommendation that there should be no increases in university resources (to the centre)."

Armstrong believes the university shouldn't underestimate the impact and importance that CDAS has had for McGill over the past 20 years.

"The tradition of McGill in International Studies is a long one. Other universities are making a concentrated effort to become established in this field, but we don't have to. We already are."

CDAS is in contact with some 270-280 groups involved in Developing areas, according to Armstrong. He also said the centre has between "80,000 to 90,000" pieces of development-related material in its library.

"The name of McGill is known in the Third World countries, not the least because of the centre," he concluded.

Both faculty and graduate fellows at CDAS stress that the centre's survival and continuation hinges on better faculty support from within McGill.

"Half the stimulation of staff fellows and students working here is being with colleagues who are doing research," said Salisbury.

"There are research groups and faculty members who need collaborative research they can't do in their own offices. Here is where they can do it."



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'TAKE BACK THE NIGHT'

comment

McGill film society must be crazy

A controversial film, produced, directed and performed by white and black South Africans will be shown at McGill next Saturday. *The Gods Must Be Crazy*, a propaganda-filled two hours of cinematic trash, is destined to be shown as part of the McGill Film Society weekly series.

Funded by the South African government and falsely listed as being produced in Botswana, the film cleverly depicts black people as backward, docile, incompetent and most of all inferior.

According to Steve Miller and Guy Thompson, co-ordinators of the South Africa Committee, "The main characters are South Africans, suggesting that *The Gods Must Be Crazy* is another subtle propaganda mechanism of the apartheid regime."

In the McGill Film Society advertisement students are asked to come and see 'Timeless and beautiful, juxtaposing successfully two extremes of modern civilization'. One extreme depicted in this film is the twentieth century white South African, alert, competent and comfortable when confronted by modern technology.

To the other extreme is the black man, locked permanently within his immutable state of ignorance. So ignorant is he that he is unable to drive forward. So backward is he that 'white' technology became his god. This is the picture the South African government wants the world to see.

This picture is a myth. A myth that Lonnie Owens destroyed in 1936. A myth that McGill students destroyed in a campus wide referendum — a myth that the Board of Governors destroyed on November 11, 1985. If all this occurred, why show *The Gods Must Be Crazy*?

Film Society organizers claim that their decision is based on persistent demand. I do not dispute this, human nature is prone to curiosity. What I dislike is students unknowingly propping up the South African regime by paying to see this film.

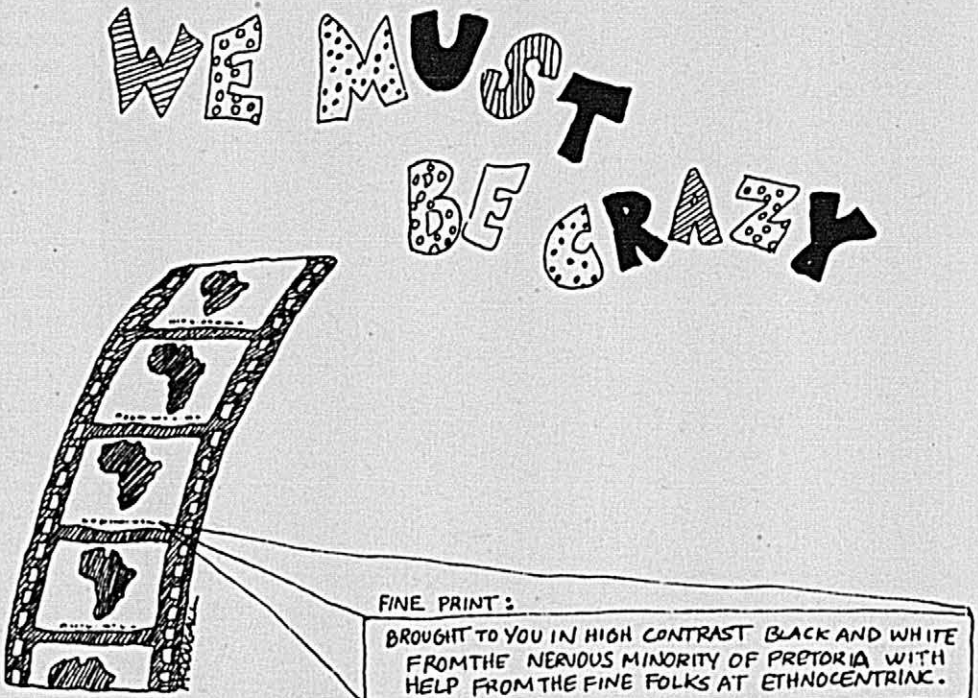
It is not the intention of this comment to censor what students want to watch. My intent is only to inform students, so that they may become informed consumers. At present, the South African government is attempting to reduce international support for South African revolution. One way is to produce rubbish, like *The Gods Must Be Crazy*, for the North American consumer.

As students and consumers we have a special responsibility. We must not allow apartheid into McGill through the back door. Apartheid is not always blatant, but often veiled. In the words of a South African poet, "they no longer practice apartheid, it has become a fine art." Whether or not it is clear to the average student, they might just be extending the life of apartheid if they choose to go see this film.

We also know that every day apartheid lingers on, it is another opportunity for a few dozen blacks to be imprisoned, tortured and denied elementary human dignity. In making your decision to go see this film, it may be wise to take council from the former South African Prime Minister John Vorster, who said that "every sale of South African product is another brick in the wall of our continued existence."

We at McGill have a responsibility to deny the bricks necessary to uphold apartheid.

Randy F. Flemmings
Chairman South Africa Committee
Student Arts Senator



hyde park

Men on wheels

People who drive at excessive speeds or under the influence of alcohol are ruining the safety of the innocent.

Last night at approximately 12:30 A.M. I witnessed the loss of a human life; yet another traffic fatality in our twisted world of fast machinery. This was caused by three drunken guys, recklessly driving their Mercury Zephyr at close to seventy miles an hour.

At City Councillor's on Ste. Catherine, they slammed their car into a restaurant, hitting a pedestrian, who was propelled through the glass window and thrown against the wall inside, reduced to a twisted mess of flesh and broken bones.

Ambulance drivers who were coincidentally parked across the street, were on the scene instantly and began resuscitation on the victim. It took forty-five minutes to reach the hospital. The man had died instantly.

I have never seen a dead body. Now I have been witness to the most obscene act of unnatural violence I could ever have imagined. How am I supposed to feel? If that car had swerved the starboard rather than to the port side, my roommate and I would have been the victims.

Instead we are alive and well, and some unlucky bystander is no more.

Since 1979, impaired driving charges and traf-

fic fatalities have slightly decreased. In 1979, 5,764 people died in motor-vehicle accidents. That number has now decreased to 3,973 in 1984. This is not enough.

There were 141,911 driving-while-impaired offences calculated in 1984. That number has decreased by 4.3% since 1979. According to Statistics Canada, males accounted for 94.8% of these charges in 1979 and 92.3% in 1984. This is obviously a reflection of how men are taught to behave: tough, aggressive and macho. When put behind the wheel, these characteristics can be deadly.

What I saw last night was not death, for that to me should be peaceful and natural. What I saw was a life taken away in the most violent way imaginable. This was not a television cop show where a guy takes a bullet in the chest and then crumples to the ground. This was a human being, as real as you or me, sent hurtling through a window and into a wall leaving a ten-inch deep dent and a stream of blood behind.

To me this is nothing but cold-blooded murder and if these guys walk back out onto the street I will break down and cry. I have to believe they will receive due justice and have an eternity to do nothing but think about their deed. I must feel that way.

Life taken away and nothing else.

Mike Godel

the
mcgill
daily

Dial-A-Poem Party
To celebrate its first anniversary, Montreal's Dial-A-Poem is holding the "100 Poets Party" this Sunday, the 21st from 12h00 to 23h00. The bash will take place at Article, 106-4060 St. Laurent, and is open to all poetry lovers willing to make a \$200 donation at the door.
Dial-A-Poem features a new poem every day, free for anyone with access to a telephone at 843-7636.

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Peter Nixon
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Narne Holtz
Mike Godel

Editorial Offices: 3480 McTavish, room B-03, Montreal, Quebec, H3A 1X9, telephone: (514) 392-8955. Business Manager: Brigitte Elie, telephone: (514) 392-8904. Advertising Manager: Boris Shedov, room B-17, telephone: (514) 392-8902. Clerical Staff: Catherine Wong. Daily Typesetting - Shop Manager: Rachel Green, room B-03, telephone: (514) 392-8950. Typesetting and Assembly Staff: Robert Costain, Colin Tomlins, Eileen Lavery, Anna Asimakopoulou.

comment

Supplemental Reading

Anyone opening the pages of a news edition of *The Daily* will soon recognise that the material reflects an alternative perspective towards many issues when compared to the commercial media. *The Daily* also has opportunity to emphasize specific issues in the hope of informing and changing its readership's attitude towards them.

Hence *The Daily's* Statement of Principles specifically describes its goals as actively seeking social change by combating racism, sexism, homophobia, and economic inequality.

However, within the pages of the Arts and Entertainment Supplement the method of achieving these aims becomes somewhat blurred.

Within western society most individuals spend the majority of their time working in order to occupy their remaining time with leisure and entertainment. Therefore, analysis of the values reflected in mainstream arts and entertainment can reveal the influences and attitudes being adopted by our society.

The Supplement attempts to reveal and criticize these attitudes and values in the hope of

stimulating readers to do likewise, rather than thoughtlessly consuming what the industry presents under the name of entertainment.

Furthermore, *The Supplement* can actively combat some of the more deplorable attitudes of our culture by emphasizing works which present an alternative to mainstream culture. *The Supplement*, in conjunction with *The Daily's* Statement of Principles will therefore try to emphasize those aspects of culture dealing with, or by women, gays and lesbians, minorities and other oppressed groups.

Finally, in order to combat the financial inequality which exists within the arts and entertainment industry, *The Supplement* will seek to provide information on those elements which do not receive massive sponsorship and attention by mainstream media. Thus Canadian and local culture in Montréal will be emphasized.

Still interested? Come join *The Supplement*

Marian MacNair — editor.

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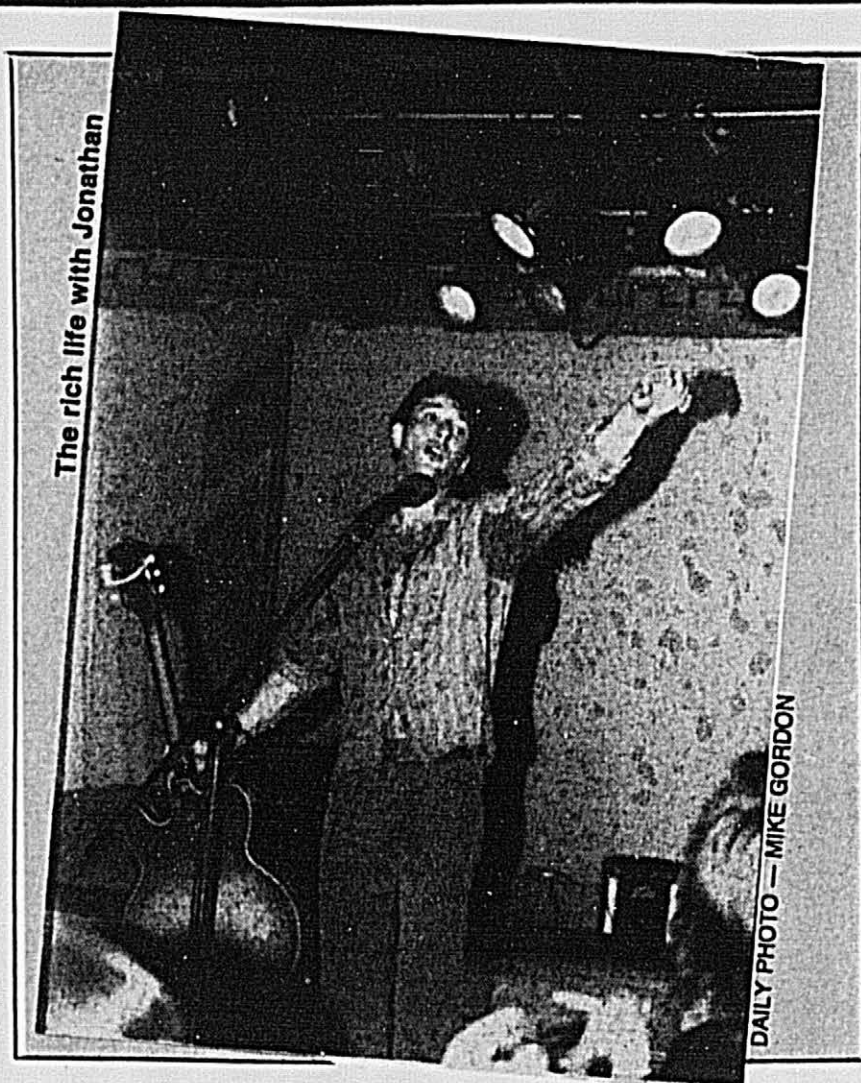
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The rich life with Jonathan

DAILY PHOTO — MIKE GORDON

Brilliant wimp plays Club Soda

by Natasha Palraudeau

Who's the guy with the baggy Levi's and the permanent cold? What's he doing plucked out of middle-American suburbia on a stage? Is this a concert? Is he serious?

Yes, he is serious. Perhaps the only way to explain Jonathan Richman's simple, catchy lyrics and hokey sincerity is to resolve that he must be a wimp. But then again, if one maintains that there's brilliance in simplicity, then

Jonathan Richman is a brilliant wimp.

Restricting their performances to smaller venues allows Jonathan Richman and the Modern Lovers to become intimate with their audience and to have fun sticking to no frills rock and roll. Jonathan is generally as amused by the audience as they are with him. What results is not so much a concert as a silly smiling party — no harm in that.

Monday night's performance at Club Soda was no exception. The opening act, scat

singer E.J. Brulé, was an appropriate lead-in to the Modern Lovers themselves. While some of his jokes fell a little short, his mouth was put to better use when he closed it and 'sputtered' in imitation of a remarkable number of instruments, even backing himself up with percussion. Although his songs dealt with the 'adult' topics of politics, police, and performance art, E.J. managed to set a suitable precedent of childishness for the evening.

There was no fear of the Modern Lovers growing up. Jonathan is also a master of facial expression, clacking heels and swinging hips — he was in top form. Accompanied by a guitarist and a drummer, he stuck with his more recent material, including catchy tunes such as 'My Jeans', 'The Beach' and 'Double Chocolate Malted (Yeah, Yeah, Yeah)', not to mention the heart-wrenching 'Affection'.

The most powerful segment of the show came in the final encore when the stage was cleared save for Jonathan himself. Perhaps one of the Modern Lovers was carried off by the woman who eagerly exclaimed at one point, "I wanna marry the drummer." This was Jonathan Richman at his simplest and thus his best; just voice (eventually even the mike was turned off), charisma, and the audience singing backup vocals.

It is difficult to be critical of Jonathan Richman. Sure, the Modern Lovers came on stage an hour late. They played barely a half-hour set, only to boost their egos by being drawn back for three encores. Sure, they disappointed a few by leaving out some of their older favorites. Some new songs even showed signs of replacing simplicity with repetitiveness (one could only hear him warble, 'I love Gail' so many times before losing interest in their relationship...).

One could even go so far as to claim he's getting a little firesome. Although slight, there were indications of his moving beyond the point of 'not hurting little children's ears' with his music to the point of sending them to sleep. How long can he remain in happy, naive, limbo? How long can he feign to shun fame? Can he really be intimate with an audience of over 300? And how many young girls can he possibly hug???

Wimpiness, however, is all too easy to give in to. No criticism seems as relevant as the fact that Jonathan thoroughly enjoyed himself. He loved the attention, clearly fascinated with the audiences' fascination with him. Watching him enjoy himself was the enjoyable part of the show.

Dead in love with a few people

by Joe Heath

*Twenty-one soldiers in the mud
The unknown soldier, dressed in blood
The severed limbs, the broken face
Vague reminder of the human race*

*Wet thighs, genocide
Dead sons, the darkness hides
Lips pale, the open wound
The tongue slips from the womb*

A heavy, driving drumbeat, acrid guitar riffs cutting in and out, howling, dark lyrics tensely delivered. This is the title track of Montréal's **Disappointed A Few People** (DAFP)'s first album, *Dead in Love*.

Their style varies madly, moving from the gothic 'Lips of the Cross,' or 'Idols of Faith,' to the talking headsy 'Ecstasy.' Their almost heavy metal 'Black Wine' glides smoothly into an industrial rendition of Léo Ferré's 'La Solitude.' Their ability to move smoothly from danceable death rock to other more inaccessible musical forms makes it very difficult for one to not like at least one song on the album.

DAFP and *Psyche Industry*, a local record label, held a record-launch party at Le Spectrum last Monday. Admission was free, and the place was packed.

Ian Stephens, the group's lyricist and singer, spoke to *The Daily* after the show. He outlined his philosophy of performance, saying "I like to entertain, to provoke, and I like people to get into the act."

"If I was a single 'man,' I want them to see a 'man' up there — not me — a 'man' who can grab hold of some of the pain, and agony, or ecstasy, and hang on to it for a while. If they see a 'man,' but not me as a person, then they can relate to that."

Although DAFP have been around for five years, as lead guitarist Ben Schön explains, "We're new born when it comes to stage. You could say our stage presence is not fully developed yet."

DAFP have never played a venue as large as Le Spectrum. Monday saw the addition of several theatrical elements which helped fill up the vast expanse of the Spectrum stage. They began their set with 'Dead in Love,' introduced by machine-gun fire, soldiers dying on stage, smoke bombs, dry ice, and a lonely violin player.

After the show Stephens commented, "I think a lot of people resent smoke bombs. We thought it was good in the context of 'Dead in Love.'"

The show, despite its possible excesses, was excellent. DAFP were visually captivating, and the clean sound of Le

Spectrum's PA made Stephens' lyrics accessible. Schön was show, saying, "There were nobody left. Obviously there something, even if they were

The show ended with emblazoned with the word "give," being lowered from the tune of "Idols of Faith," what looked to be a head wandering about and throwing hosts into sacrilegious connotations.

Stephens explained his saying, "It's very subjective, psychological. It probably something instinctual; I don't stand it that much and I'm not of it. But it's obviously something I'm interested in. Naturally I don't stuff, but I like humanity, church is sort of inhuman. of good people in the church theologians."

Stephens, who was wouldn't say what most interested towards religion, but hint been very traumatic, under

Lyrical, Stephens is intelligent. However, he doesn't he holds and M.A. in English as simply "viscious rumors."

"I had a terrible time at plained. "I don't consider educated. I use the university that's about it. It was just education that is going on period of time. You should but don't get sucked up to the

Schön works at McGill building, "with rats and mild tumors." He offered some band's musical style. "As sider our sound European, don't consider us European, we're definitely not American to be Canadian. We're doing and trying to push it."

"Montréal seems to be people are lot more picky, you're a local artist, trying out. People make quick European bands, people European," and are more them," he said.

Concerning his musical Schön commented, "We got *Mirror* a while ago dealing founes show (early August) was pumped up quite a bit, was pumped up, it's really the article they considered

Night lay beneath the waters

by Elizabeth O Grady

The director of *The Origin of the Night*, Lothar Baumgarten, is said to be concerned with cultural imperialism in the Amazon regions. However, the film shows less than ten minutes of any kind of human culture or imperialism, and focusses on nature shots of the Amazon region (actually the Ruhr Valley of West Germany, the director's home).

We learn less about cultural imperialism than about our own cultural conditioning. While watching the slow-moving nature shots, the viewer is forced to examine his/her own reactions to them.

The film is based on a Tupi Amazonian myth about the origin of the night. "In the beginning, night did not exist. It lay sleeping beneath the waters. There were no animals, as things themselves had the power of speech..." An Indian whose new wife only wanted to make love at night sent his servants

to set the night free. Night fell and animals and birds appeared. Then the woman separated night from day with thread which she changed to birds.

The myth expresses three contrasts — day versus night, accord versus disagreement of

the sexes, and the possession and non-possession of language. The estrangement of modern life from nature is compared to the accord that exists between humanity and nature in the Amazon region.

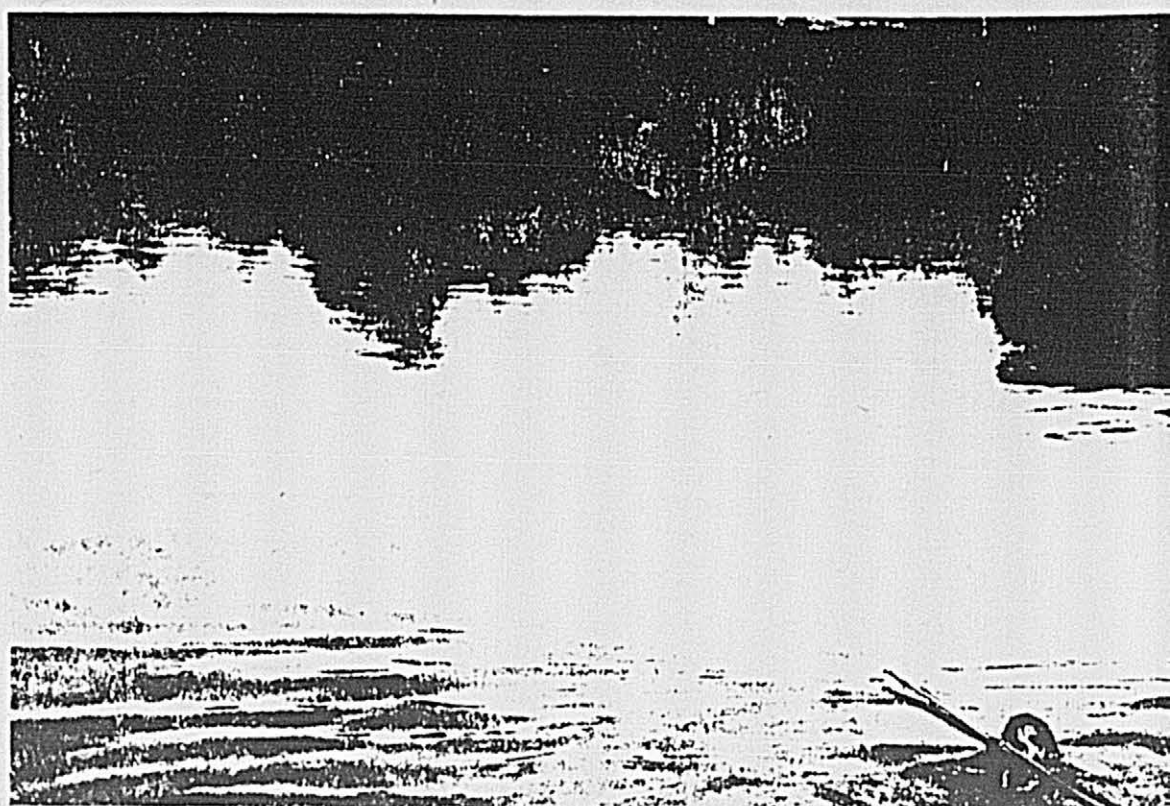
There, the coming of night is accepted: "It becomes another day for the animals," not fought against with electric light as in 'civilized' society. Baumgarten illustrates the harmony and the natural organic pattern of the forest/pond life and contrasts it to modern life by showing any technological element in as jarring a light as possible.

He also illustrates the incomprehensibility of language by printing captions that are either cryptic, in a foreign language, or else humorous comments on the local animal life.

My reactions to the detailed views of frogs, leaves and birds around the pond and in the forest were at first pleasant and relaxed. However, as time went by, I started to wish for a sign of people and human-made objects. When a plane finally flew overhead, I longed to be on it, although some members of the audience felt it was an intrusion. I became so bored that the pieces of technology which the director had intended to be disturbing and ugly, were to me a welcome relief.

Baumgarten's intention is to show us our alienation from nature by placing the viewer

in proximity to it and forcing us to observe our reactions. However, his intention backfires because we realize our estrangement less than half an hour into the film. The viewer's distance from nature is only emphasized to the point of boredom by the length and slow pacing of the film.



phen's lyrics more pleased with the 1200 people, and y were intrigued by e being critical." h a huge cross words 'Give, give, n the ceiling to the and a woman with ushold fan on her distributing rosaries the crowd. The were explicit. dislike of religion, ective, and very y has to do with on't try to unders- not that analytical ething I'm very in- t like religion and y, and I think the But there are a lot rch, like the libera-

once a choirboy, luences his feeling ed, "it might have or the altar." very poetic and in- omises reports that ish from Concordia urs."

Concordia," he ex- r myself very well rsity for what I got, t part of a general . I just used it for a use the university, heir asshole." in the Strathcona ce and cancer and e insight into the lot of people con-," he explained. "I an, or American — can. I consider us ng something new

the toughest. Peo- when they realize g to put something k decisions. With say 'wow, they're e inclined to like

role in the band, ot an article in *The ng with the Fou-), where the guitar it. Since the guitar funny, because in d me the 'musical*

helmsman' of the band, which I think is an exaggeration to a certain extent. I do write a lot of the music, but I'm not a 'Helmsman'."

According to Schön the band is moving towards a more atmospheric keyboard style and a more prominent guitar.

The keyboardist of the band, Jean-robert

Bisaillon 'Liver,' used to play with Stephens in the now defunct *Red Shift*. He contributes two electronic pieces to the album, "Theresa," and Leo Ferré's "La Solitude."

DAFP's released a single, *Fuck with Christ* in 1984, which is still available in Montréal. It is most famous for having been misinter-

preted by a SPIN reviewer who thought they were born-again. DAFP were branded "christian gloom-rockers."

They will be embarking on a tour of Ontario this Friday, and are playing Toronto on October 5. They have a couple dates booked in Montréal upon their return. Watch for them.

Reggae benefit for ANC

by J. Peter Nixon

Last Thursday's *Reggae against Apartheid* benefit concert proved to be extremely successful on both fund-raising and entertainment levels.

The six dollar admission was incredibly low for le Spectrum, but the hall filled slowly, a good idea because the event came nowhere near its 20h00 starting time. The money raised from tickets, beer sales, and bucket passing during the show is to go to an educational fund administered by the African National Congress.

The first performer to take the stage was Toronto dub poet Clifton Joseph. He bounced around the stage with manic energy half chanting / half singing his composition. For the uninitiated, dub poetry depends very strongly on rhythm patterns and the use of the voice as a vocal instrument. Joseph is obviously a master of the genre.

One of his most powerful pieces was a poem called 'Chant for Monk', dedicated to Beat Generation pianist Thelonious Monk:

*BeBopReBopBeBopReBop HighBop
maybe now the pain will stop
they say Monk is dead*

Audience reaction was mixed, possibly because dub isn't always immediately accessible. It was also early into the show, and the audience had not yet warmed up.

That job was accomplished by Kall and Dub Inc. This five member band is an amalgam of Dub U5, Dub Inc., and one ex-member of Montréal ska band Double Agent. This combo has warmed up for the likes of UB40, Messenjah, and Gregory Isaacs. Their music is the sort of pleasing, accessible reggae characteristic of UB40, and yet it retained a political character with songs like 'The struggle must go on' and 'Revolution's in the air.' The crowd that had started out rather tame had filled the dance floor by the end of the set.

The music halted briefly while Chengiah Ragaven, exiled member of the African National Congress and Professor of Sociology at Concordia University spoke about South Africa.

Ragaven challenged anyone who would accuse the ANC of being a terrorist organization. He accused them of "not reading history, or if they have, it was history written by imperialists."

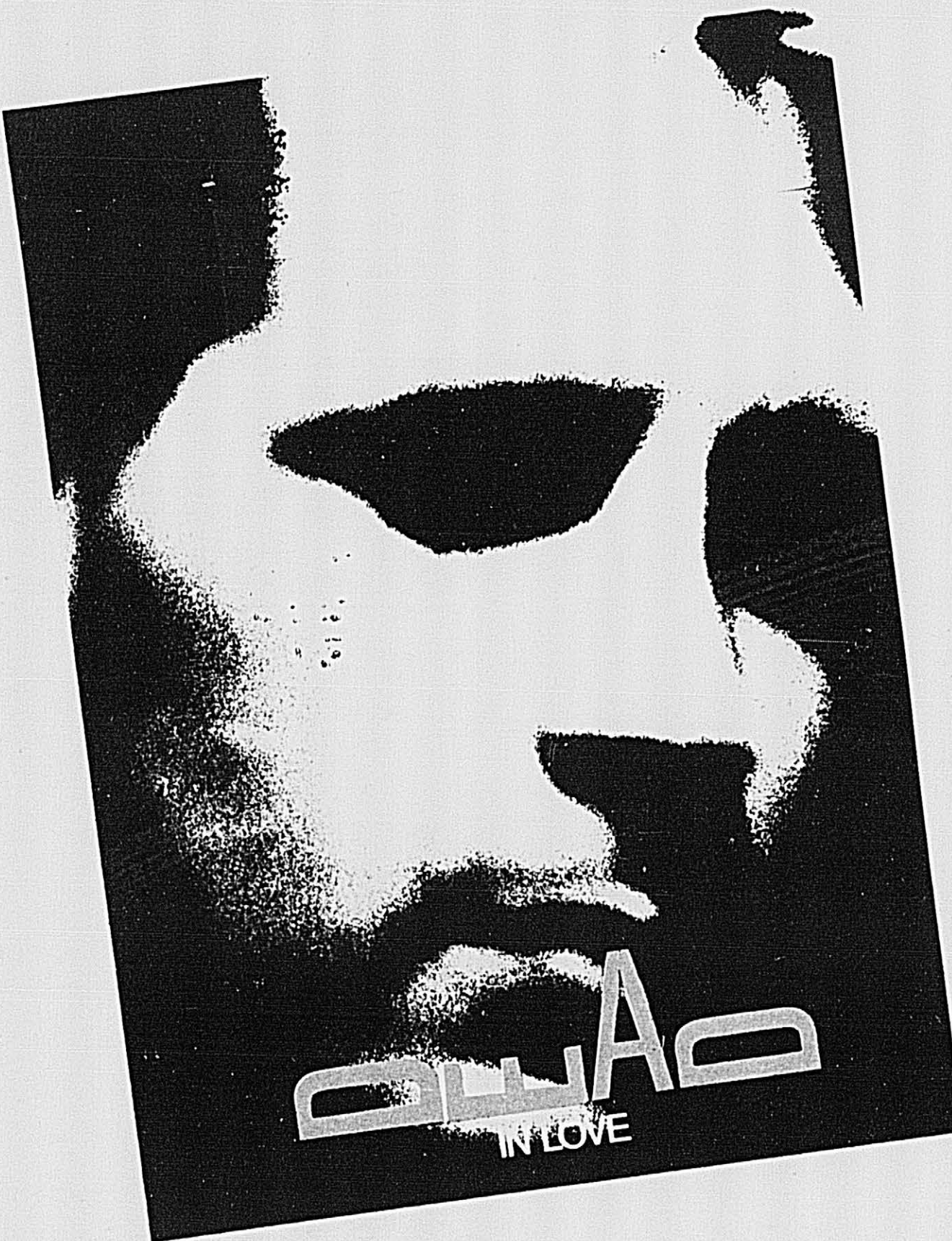
Ragaven pointed out that the ANC pursued a policy of non-violence for fifty years in the face of escalating oppression by the South African regime.

He ended his speech with an invitation: "We will remember this night and when we have attained our freedom we invite you to visit us!"

"The system called Apartheid must fall!" demanded the lead singer of the *Swinging Relatives* before launching into a high powered set that showed why they are the masters of Montréal ska. They didn't limit themselves just to that, however, pulling off a few reggae and salsa tunes with considerable finesse. The audience reaction was impressive and there was nary room for an elbow on the dance floor.

By the time *Jah Cutta and Determination* came on it was past midnight and many people had already left. Those who stayed were treated to a solid show, although the energy was a bit lower than in some other shows I've seen. They are, unfortunately, still using electronic drums (blasphemy!). We can only hope.

All in all the show was a success on all fronts and we will probably be seeing a few more of these benefit concerts in the future. The music world could do a lot worse.



Flash of green

by Jeanne Iribarne

Director Victor Nunez, who likens his film *A Flash of Green* to Milton's *Paradise Lost* arouses fears that his work will be either an attempt at profundity or a statement of black and white moralism. And so it would have been, had it not been for some superb visuals and acting from Ed Harris.

A Flash of Green tells the story of Jimmy Wing (Ed Harris), a man who is caught between two meaningless plots. On the one hand, Wing is suffering through the slow deterioration of his mentally ill wife, while falling in love with his best friend's widow, Kat Hubble. On the other hand, he is a journalist who is seduced into fighting against the widow in a conservationist dispute over the

development of one of Florida's bays. Complicating the matter is Kat's ignorance of his role in the developers' slow and violent victory.

What makes the movie interesting is Wing's struggle to deal with the unchangeable events of the past and to make some liveable future for himself following his fight with the villain developer, Elmo Bliss. Harris creates a truly human character through his expressiveness in the silent passages of the film. The stilted script proves to be the greatest hindrance.

In fact, Harris and Jean de Baer (who plays the very minor role of Wing's high school sweetheart) are the only actors who are able to work convincingly with the script. De Baer's inflection when she tells Wing that he is a 'teenage torture' lover make her lines

stand out from the rest of the clichéd dialogue.

The setting, a small town of the 50's, is nicely inobtrusive, but carefully real. The music, a modern score, provides an appropriate accompaniment to Wing's character. In this film, the camera is indeed a faithful eye as it records the fat arms of gossiping wives, the red eyes of the hero, and the freckles of the heroine. Most of the time, the photography portrays the landscape as Wing sees it, achieving some very striking reflections of his thoughts.

Despite the clumsy script and mediocre attempts at profundity, the last twenty minutes of this film, are worth seeing for Harris's acting alone. Unlike so many of the other actors, he shows that what is best in *A Flash of Green* is unspoken.

Canadian culture

continued from page 1

produced or not foreign produced material. Canadians, like most other people, very rarely want to watch foreign produced programming in the news, information, and foreign affairs domain. In other words, there is a very small minority of Canadians, less than ten per cent, that watch the news produced by Americans. Most, ninety per cent, watch news and foreign affairs-type things that are Canadian produced.

The second area where Canadians want to watch Canadian produced material is in sports. The percentages here are not, however, as high as they are in the news. It is only in the area of entertainment where English Canadians want to watch American produced programming, to the tune of seventy per cent American, thirty per cent Canadian. Quebecers do not have as high an interest in American produced material, the division there being about sixty-fourty.

The point here is that one has to make distinctions between kinds of content and interest and one cannot deduce, simply because of English Canadians preference for American entertainment programming, that there are no Canadians interested in any Canadian programming.

Dally: That seems to be the excuse used by the networks. How do we address the entertainment problem?

Robinson: In the entertainment area, we are no different from the Europeans who also like American programming, who watch Dallas with the same avidity we do. I think there is a sickness, a tremendous investment, double to triple the amount of money available for producing entertainment shows in comparison to Canada and the CBC. I think this is something that people around the world, not only Canadians, have learned to appreciate through the film industry, through watching Hollywood films. So what has happened to us here is that we have acquired a filmic literacy that is very strongly influenced by American film traditions and that this literacy is found in other places too and I guess there is no way really to turn that around.

I do believe, however, that there is a requirement that not only the majority tastes be satisfied, but that the tastes and interests of other groups in the population. In Canada we have a very large immigrant population, immigrants from non-Anglo-Saxon/European backgrounds who have totally different cultural traditions that are not yet represented in the Canadian cultural mix and it seems to me that that is an area where when we talk about a mosaic culture we're going to have to make some parts of that mosaic programming of a different nature from what we have now.

I believe that the public broadcasting goals in Canada as well as in Western Europe should contain a responsibility to broadcast to all interest groups within their particular realm. This can be done through a variety of different regulations. In Holland, for example, the variety of different political groupings and the access they have to air time for talking about their view on politics is determined by the percentage of the population that they represent. Here we don't have access requirements like Holland, we have simply left it to the good will of the CRTC to program across a broad spectrum of interest and populations.

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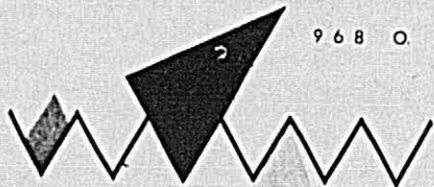
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183-214A CULTURAL GEOGRAPHY
(3 credits; 2 hours and conference)
Relationships between environment, technology and society; the concept of a man-environment system in a time and space context with special reference to cultural landscapes and ecology.
T,Th 10h30 - 12h00, Room 39, Burnside Hall
Professors Hills and Meredith

183-216A INTRODUCTION TO ECONOMIC GEOGRAPHY
(3 credits; 3 hours)
The course focuses on factors influencing the location of economic activities. Topics covered include: - optimum facility location theory, the theory of spatial competition, explanation of regional disparities in Canadian freight rates, policies on regional economic development, growth pole theory, metropolis-hinterland models and the role of government in industrial location.
M,W,F 10h00 - 11h00, Room 39, Burnside Hall
Professors Bradbury and Ewing

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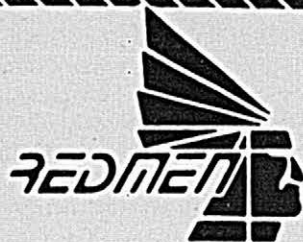


WORK PART-TIME AT MCGILL

The McGill Advancement Program is currently looking for McGill students to work on an alumni contact program. Remuneration is \$5.00 per hour.

For more information call 392-8038.

The McGill Advancement Program



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Football**

**Queen'
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VS
McGill Redmen**

**Saturday
Sept. 20th 1986
1:00 p.m.**

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FRIDAY, SEPTEMBER 19, 1986
Corporate Presentations - 1:30-3:30 - Bronfman 301

MONDAY, SEPTEMBER 22, 1986
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Interview Workshop - 3:00 - 5:00 - Leacock 232
Wine & Cheese - 6:00 - 7:00 - Leacock 232



Eric Perelman, Arts '82
McGill Rhodes Scholarship Nominee
President, Sigma Alpha Mu Fraternity
Now an Assistant Brand Manager



Guy Knowles, Arts '78, LLB '82
Law Senator, Student Councilor,
80/82 McGill Rowing Team, '79/82
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ATTENTION FACULTY OF ARTS STUDENTS

Class tests worth more than 25% of the final grade may NOT be held at these times:

- a) During the last two weeks of lectures in December or April.
- b) After the end of lectures in December or April.
- c) During the examination periods in December or April.

From the Grading Procedures Handbook
Faculty of Arts
September 1986

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speaker
ADE:E KUSHNER
Peace Walker
Thursday, October 9
7:30 p.m.



POVERTY IN CANADA

speaker
Rev. Fr. DENNIS DRAINVILLE
Anglican Chaplain on Campus
Wednesday, September 24
7:30 p.m.

A GODDESS TALK

by
SUSANNE HARWOOD
Montreal Feminist Writer
Tuesday, September 23
(Autumn Equinox)
12 noon - 1 p.m.

3484 PEEL STREET
TEL: 392-5890



Anglican University Students' Luncheon

Sunday, Sept. 21, 1986
Christ Church Cathedral
St. Catherine & University

10:00 a.m.

SUNG EUCHARIST

11:45 a.m.

RECEPTION & LUNCHEON

(Lunch is free)

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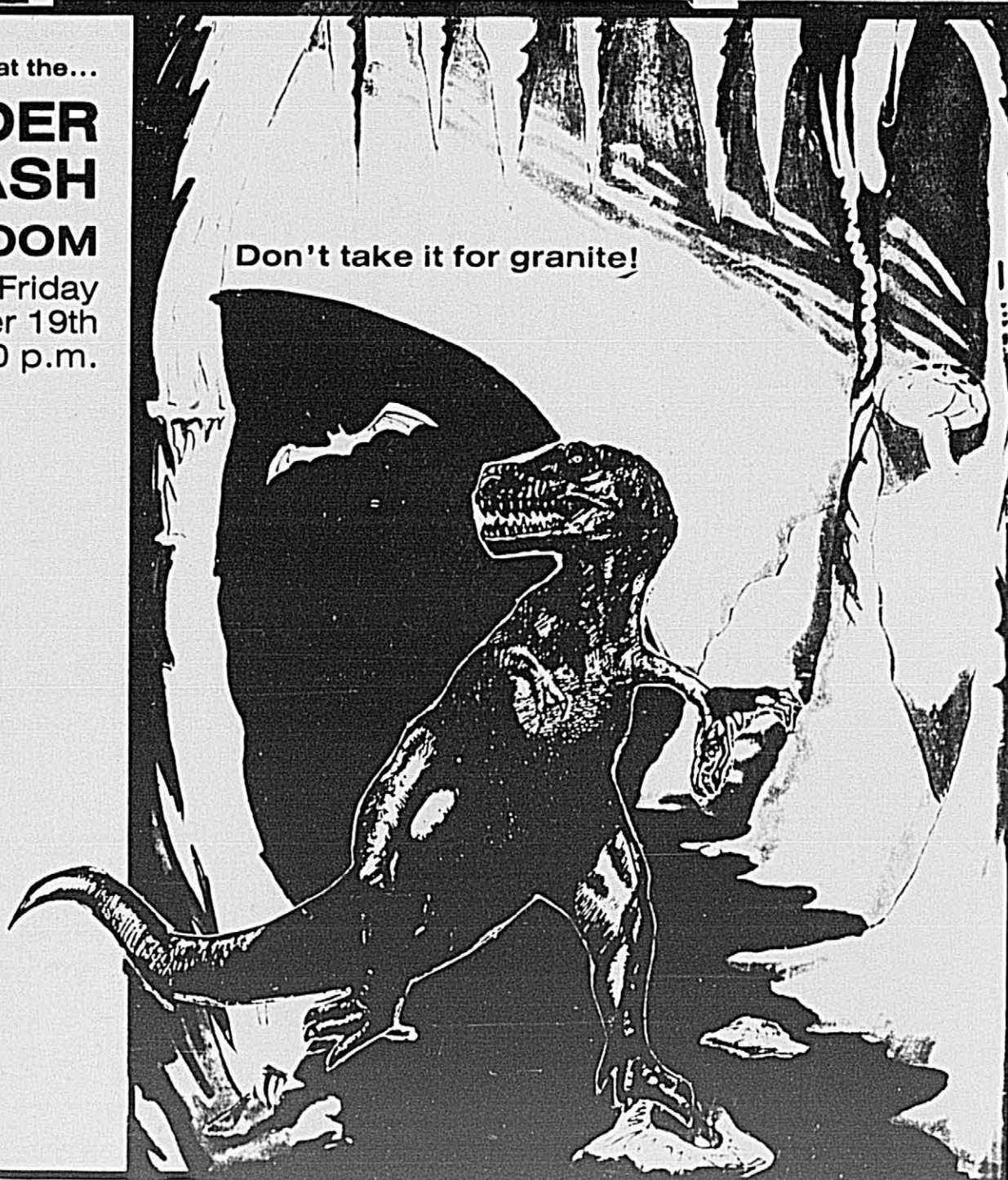
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Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication. McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. **Exact change only, please.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Roommate wanted: pref. female, non-smoker, to share a clean, furnished 2 1/2 - \$225. Metro Angrignon, 363-5506. Randolph, evenings after 6:00 pm

Immediately, 4 1/2 available in nice residential area, for part-time janitor. 7 minutes to Bonaventure. Rent negotiable. Call 849-5834.

Room-mate wanted to share large 6 1/2, 10 min. from campus, \$200/month. Call 281-0615. Available immediately. 2022 St-Laurent.

343 — MOVERS

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350 — JOBS

Reading experiments: Anglophones needed for paid participation in easy reading tasks throughout the school year. Call 392-8338 to leave your name and phone number for more information.

352 — HELP WANTED

Swim Coach for diverse, dedicated, enthusiastic group of Masters Swimmers. McGill University Masters Swim Club has immediate opening. Contact Ann Steer at 472-5057.

354 — TYPING SERVICES

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Study skills group meeting Tuesdays 8:45 to 9:45 a.m. Efficient study methods. 3 sessions beginning September 23. Join at Counselling Service, Powell Building or 392-5119.

Sunday Morning Worship with Presbyterian/United Church Campus

Ministry at 10:30 a.m., St. Martha's-in-the-Basement, 3521 University. Brunch follows. For more information call Rev. Chris Ferguson at 392-5890.

Anglican Chaplaincy — Student Eucharist every Monday 12 noon Newman Centre, 3484 Peel St. Bible studies, spiritual direction. Call Fr. Dennis Drainville, 392-5890 or 879-1996.

Bilingual services. Resumes, cover letters, editing, typing of theses, etc. Reasonable rates. 342-8197 8:30 a.m. - 5 p.m.; 472-4621 evenings, week-ends.

Presbyterian / United Church Chaplaincy has an open-door policy. Rev. Chris Ferguson and Glynis Williams are available for conversation and consultation. 3484 Peel Street (Newman Centre). Tel.: 392-5890.

358 — WORK WANTED

Student will baby-sit on evenings or weekends. Call 731-0702 after 6 p.m.

361 — ARTICLES FOR SALE

Swiss gas mask bags \$12, US gas mask bags — great for school, for walkman, camera, makeup - and some money!! All this and more at EXXA, 550 President Kennedy.

Computer for sale: Apple II+ (clone), monitor, 2 drives, printer & monitor cards, all cables. Software & documentation includes Wordstar, ApplePascal, Fortran, Utilities, CPIM, etc., etc. \$750. 484-6712.

IBM compatible XT computer, 640K. All ports, graphics card and amber monitor. Owned less than one month, hardly used, still under warranty. Chris 286-1064.

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Parachutes \$45, black combat pants \$20, yes, "Black as hell" black German army shirts - with eagle \$6.95. Also our famous EXXA shirts only \$5 - wear our beaver. 550 President Kennedy.

Yamaha clarinet, Van Doren V360, Yamaha Y21. Old but good condition. Methods by Klosé, Périer. Please call between 5:30 and 7:30 pm. 849-8724. Ask for Danièle.

White goose down — long coats from \$130, bomber jackets from \$125, 3/4 jacket from \$100. These prices are nearly half suggested prices. Wide choice. EXXA 550 President Kennedy.

For sale single bed, 3 dresses with mirrors, plants and more 286-1311 between 5:30 - 7:30 pm.

Garage Sale — furniture, bed, clothes, plants, etc. This Saturday - 3495 Hutchison.

365 — WANTED TO BUY

Physics textbooks, 2nd edition by Douglas Giancoli. If you are willing to part with this gem for a reasonable price please phone Laura at 845-7778

372 — LOST & FOUND

LOST — A Seiko quartz watch. If found please phone 481-7259.

LOST — Tuesday Sept. 9 at Union Bldg.; a gold, man's Bulova watch. Has brown face

and bil. Day/date display. **Very** high sentimental value. **Reward!!** Call after 6 p.m. 697-6824.

LOST — brown leather Charles Cheignon jacket with brown leather gloves in pocket on September 15 in Arts W/120. Please return to Porter's Office, Arts Bldg. No Questions asked. \$50 reward.

374 — PERSONAL

The Electric Pretzel and the Democratic Bagel: when will you stroke my belly? Sister Sunshine isn't good enough! Love, Freddie the Pup.

Where's the best smoked meat? Where's the best pizza? Call McGill Nightline and find out. 392-8234.

383 — LESSONS OFFERED

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Flute & recorder lessons: cours de flûte traversier et de flûte à bec: for beginners or advanced. Call 388-5164.

385 — NOTICES

Montreal Neurological Hospital — an introductory meeting for all interested volunteers, new and returning, will be held Thursday, Sept. 18, 16h30 in the amphitheatre of the MNH (3801 University St.).

Two bills for ONE BILL ACCESS McGill - 2 flamingos need a home. They don't squawk, don't eat much, house-trained — and you could win! For tickets call 392-8943.

COMEDY! can you write humour? Good. This is your chance to get it aired on the radio. Call Leit at 482-3207 for info.

Mountain cycle tours Green Mountains, Vermont. Friday to Sunday (Sept. 19-21) or (Sept. 26-28). Catered meals. Price: \$160. Includes meals and lodging. 934-1465.

Westmount Baptist Church welcomes University or College students, 8:00 p.m. Mondays for College and Careers. For information regarding Student Thanksgiving Dinner please call 937-1009.

387 — VOLUNTEERS

Volunteers needed at the Montreal Neurological Hospital, 3 hours/week. If interested in visiting patients, attend the compulsory information session Thursday, Sept. 18, 16h30 at the MNH (3801 University St.).

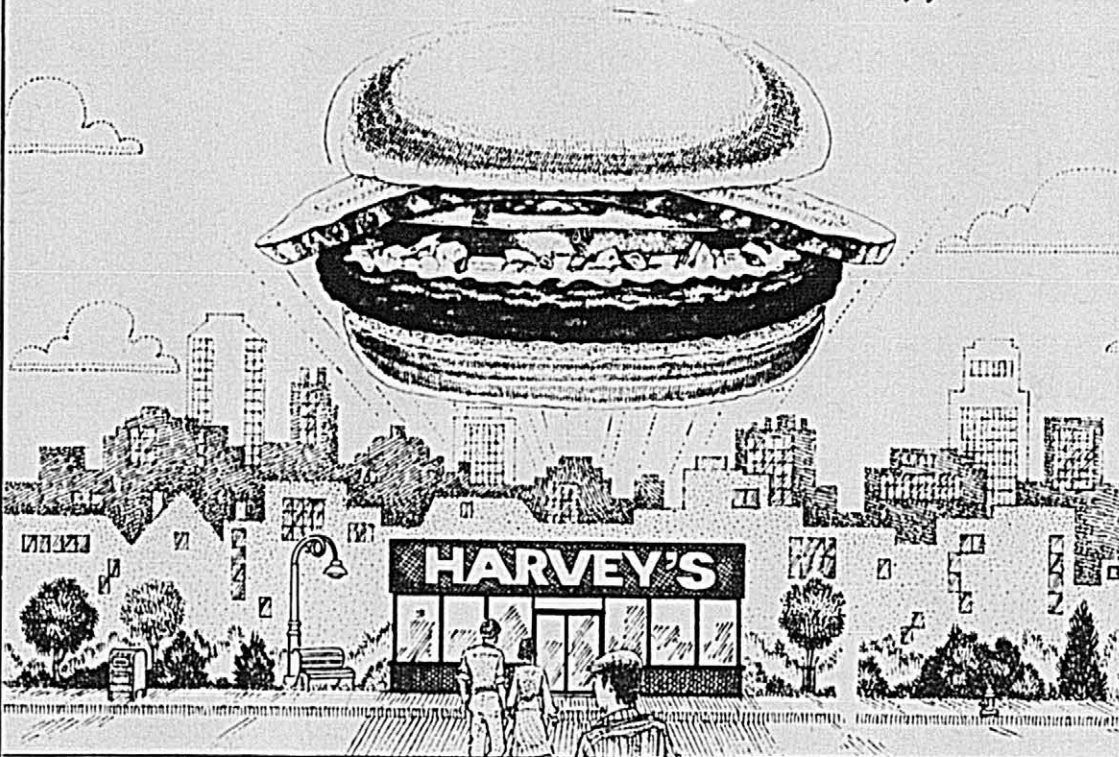
Yellow Door elderly project needs volunteers for its friendly visiting services. No experience necessary - just concern for the isolated, lonely elderly. Call 392-6742 or visit 3625 Aylmer.

Montreal Neurological Hospital. Experienced volunteers wishing to be group leaders are requested to phone John Hale, 288-0463, ASAP.

Outsiders wanted for insiders. Volunteers wanted to work inside prisons sharing cultural and social activities with the detained. Interesting and rewarding. One evening weekly. 663-2496.

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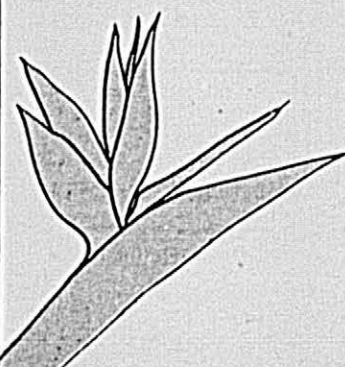
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Activities Night

Thursday, September 18
7:00 p.m.
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